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Extracted from *Transactions of the American Philological Association*, Vol. XL, 1910.

HATFIELD
COLLECTION

III. — *On Certain Euphonic Embellishments in the Verse of Propertius*

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THE metrical art of a classical poet may be analyzed with considerably more precision than the art he has bestowed upon the selection and combination of pleasing sounds. The reason for this is apparent: words must be chosen and arranged primarily with a view to meaning and to metre, and only when these fundamental considerations do not stand in the way may rimes, assonances, and the like be introduced into the verse. We cannot, therefore, be sure, in a given case, that the poet has produced just that effect which he would have liked to produce had his medium allowed him. *Ut quimus, quando ut volumus non licet* was often, no doubt, the reason for this or that sequence of sounds. Hence extreme caution in the admission of evidence is a matter of prime importance for the student of this phase of the poetic art. One must constantly guard against mistaking for intentional what may be accidental or inevitable, and one must be willing to forego the satisfaction which comes from the discovery of definite rules, and content one's self with making out, more or less dimly, certain of the more persistent traits of the author's composition.

The subject I have set myself in the following paper is a very modest one. I have not attempted a critical analysis of the euphonic art of Propertius, but have merely sought to assemble, with such classification as promised to be convenient (though far enough from exact), adequate illustrations of certain tendencies in his work which have impressed me as significant. Considered together, in the light which they shed upon one another, these tendencies will, I believe, be felt to constitute a not unimportant element in a style which has hitherto been studied mainly from other points of view.

I. RIME¹

In a Gnesen programme of 1875,² E. Eichner developed in some detail the thesis that the elegiac distich falls naturally into a fourfold division; that these four members (*Reihen*), while closely knit into a strophe, have, each of them, a certain metrical completeness and a definite rhythmical character; and, finally, that homoeoteleuton in the case of any two, three, or all four members, may be used to emphasize the structure of the strophe, in a way roughly analogous to that of modern rime.³ Scholars had, of course, always been aware that the halves of the pentameter often end in like syllables, and that the same phenomenon is found in the hexameter, to a less extent. The following citations illustrate the type in the long and in the short verse:

Cynthia prima *suis* miserum me cepit *ocellis*, — I, I, 1.⁴
improbis, et *nullo* vivere *consilio*. — I, I, 6.

But Eichner contended that a rime-like effect was intended, not only in such lines as the above, but also in distichs like this one,

seu tristis *veniam* seu contra laetus amicis,
quidquid ero, *dicam* 'Cynthia causa fuit.' — I, 11, 25 f.

where we have a rime-scheme which might be indicated by the formula *a-a*-. Similarly, the next example would come under the formula *abba*:

Herculis ite *boves*, nostrae labor ultime *clavae*,
bis mihi *quaesitae*, bis mea praeda, *boves*, — IV, 9, 17 f.

¹ On the general subject of rime in Greek and Latin, see Norden, *Kunstprosa*, II, Anh. I, Über die Geschichte des Reims.

² *Bemerkungen über den metrischen und rhythmischen Bau, sowie über den Gebrauch der Homoeoteleuta in den Distichen des Catull, Tibull, Propertius, und Ovid.*

³ Eichner (42) was quite aware of the differences between this ancient rime and that which we understand to-day by the term, and he prefers to use the name homoeoteleuton for the former. I have ventured, myself, throughout this paper, to employ the shorter word, for convenience, without by any means intending to imply that my views on the subject are an advance upon those of Eichner.

⁴ All the citations from Propertius, unless the contrary is expressly stated, are taken from the Oxford text, edited by J. S. Phillimore. I have selected my own illustrations, as Eichner's are often taken from one of the other poets.

In short, he found in these poets all the rime-schemes possible in a modern four-line stanza. Nor did he stop here. Sometimes, he thought, two, or even more, distichs were purposely united in a larger strophe, by the riming of successive hexameters or successive pentameters.

In Latin elegy the words are very often so arranged that an adjective ending the first hemistich agrees with a substantive at the close of the second. To this, in the majority of cases, is due that responsion in sound which we are considering, and some scholars deny the phenomenon any other significance than as an accidental result of this grammatical, or rhetorical, balance.¹ Indeed, between their position and Eichner's there is no tenable ground. Either Propertius (to limit the problem to the subject of this paper) regarded these rimes as an embellishment, in that they accentuated agreeably the balance between hemistich and hemistich (or distich and distich), or he was flatly indifferent to their presence in his verse.

A strong presumption against the latter alternative is created by the mere frequency of these rimes, which may be seen in the following table:

	BOOK I	BOOK II	BOOK III	BOOK IV	BOOKS I-IV
Distichs . . .	353	680	495	476	2004
Rimed hexameters	91	167	139	132	529 ²
Per cent . . .	25	24	29	28	26
Rimed pentameters	101	164	142	194	601 ³
Per cent . . .	29	24	29	41	30
Total rimed vss.	192	331	281	326	1130
Per cent . . .	27	24	29	34	28

¹ Rasi, *de Elegiae Latinae Compositione*, Patavii, 1894, 145, says of Eichner's theories, "hae sunt merae nugae."

² I have counted only lines where the rime comes at the penthemimeral caesura. The numbers would be considerably swelled by including rimes at the hephthemimeral caesura and verse-end. Of these there are 19 in I, 39 in II, 21 in III, and 30 in IV = 109.

³ Hertzberg, *Quaestiones*, 171, finds a total of 726 rimed pentameters as against the 601 of my table. The discrepancy is partly due, no doubt, to differences in spellings, but chiefly to the fact that I have admitted only perfect rimes, while Hertzberg includes such imperfect ones as *īs* and *īs*, *ēs* and *ēs*, etc.

But there are several other indications that Propertius liked these rimes, and willingly gave them a place in his verse. Thus, there are many lines where the rime is not due to identity of ending in noun and epithet, as in these hexameters:

illa mihi *totis* argutat noctibus *ignis*, — I, 6, 7.

olim gratus *eram*: non illo tempore *cuiquam* — I, 12, 7.

quin etiam *absenti* prosunt tibi, Cynthia, *venti*: — I, 17, 5.

and in pentameters like the following:

molliter *irasci* non solet illa *tibi*. — I, 5, 8.

discere et *exclusum* quid sit abire *domum*; — I, 5, 20.

et breve in *exiguo* marmore nomen *ero*, — II, 1, 72.

ambos una *fides* auferet, una *dies*. — II, 20, 18.

This last line is especially significant. Propertius is foretelling the constancy of his love and Cynthia's; "One loyalty," he says, "one day shall carry us both off." The verb *auferet* is ill-suited to *fides*, but is appropriate to the other subject, *dies*. The reason for such a forced expression is apparently the symmetry in sound, the species of rime, given by *una fides* and *una dies*. I have noted some 67 lines in Propertius where the rime is not due to agreement of noun and adjective. Of these, 45 are hexameters, 22 pentameters. They are not a large proportion of the whole number, but are enough to show that rime was not merely tolerated for the sake of the rhetorical balance in question.

Again, we find, in addition to the perfect rimes, many verses where substantially the same effect is produced by assonance. From the nature of his material it was seldom possible for the poet to obtain genuine rime in any other way than by means of noun and epithet. But, assuming that he liked the effect, it would often be in his power to approximate it by the proper placing of words having somewhat similar endings. This Propertius did in a number of cases. Compare:

nedum tu *possis*, spiritus iste *levis*. — I, 9, 32.

et totam ex *Helena* non probat *Iliada*. — II, 1, 50.

mors inhonesta *quidem*, tu moriere *tamen*. — II, 8, 28.

restat et *immerita* sustinet aure *minas*. — II, 25, 18.
 Paetum sponte *tua*, vilis arena, *tegas*; — III, 7, 26.
 tecta *superciliis* si quando verba *remittis*, — III, 8, 25.
 exactis *Calamis* se mihi iactat *equis*; — III, 9, 10.
 est tibi forma *potens*, sunt castae Palladis *artes*, — III, 20, 7.
 haec tibi, Tulle, *parens*, haec est pulcherrima *sedes*, — III, 22, 39.
 ipse dedit, sed *non* sanguine sicca *suo*. — IV, 10, 12.

A third argument, adduced by Hertzberg,¹ is based on the use of the dative *nullae* in the distich

quam supra *nullae* pendebant debita *curae*
 roscida desertis poma sub arboribus, — I, 20, 35 f.

That *nullae* was preferred to the normal *nulli*, that it might rime with *curae*, will be clear, I think, when we come to examine the four lines of which the above are the first two.²

Another indication that rimes were not accidental is suggested by Eichner.³ This is the frequent use of alliteration, to somewhat the same end, the setting off against each other of the two hemistichs. Compare

sive illam *Cois* fulgentem incedere *cogis*, — II, 1, 5.
 et mala *desertos* occupat herba *deos*. — II, 6, 36.

The fondness, too, for other sorts of repetitions and jingling combinations, which I shall show was characteristic of Propertius, increases the probability that he liked the sound of the rimes, as well.

Finally, the evidence of deliberate purpose revealed in a number of more or less elaborate rime-patterns, extending through groups of two distichs each, is so convincing as to leave no room to question his perception of the possibilities

¹ *Quaestiones*, 175.

² See p. 37, below. In another place the form *uno* is apparently a dative,

laus in amore mori: laus altera, si datur uno
 posse frui: fruar o solus amore meo! — II, 1, 47 f.

and here the unusual form prevents rime! But this only shows that Propertius did not invariably rime where it was open to him so to do — a fact sufficiently evident from several lines where a transposition of two words would have produced rime. Nor is it certain that he did not here prefer *uno* for the sake of the triple rime *uno, o, meo*.

³ Op. cit. 37.

of rime. That he deliberately sought the rime, in every instance where it appears in his verse, does not, of course, necessarily follow.

Before leaving the subject of single lines exhibiting rime, to consider the more elaborate varieties, there is a type of bracketed rimes which is so much affected by Propertius as to be worth noting. The demand for short syllables in the second half of the pentameter made it convenient to begin this hemistich with a noun and epithet ending in a short vowel. In the vast majority of cases the vowel was short *a*, and Propertius did not object to this arrangement, even when it resulted in a succession of three words having the same ending, as in the lines

et prosint illi *cognita nostra mala*. — I, 7, 14.

matris et ante deos *libera sumpta toga*, IV, 1, 132.

But the device becomes especially noteworthy when the noun and epithet are bracketed by words which themselves rime, as in this line :

quas dedit *Argivis Dardana praeda viris* ; — I, 19, 14.

Occasionally the combination is effected by bracketing two infinitives, or other words in short *e*.

tantum operis, *nervis hiscere posse meis* ; — III, 3, 4.

eventum *formae disce timere tuae* ! — III, 25, 18.

'Nube' ait 'et *regni scande cubile mei* !' — IV, 4, 90.

The following table shows a growing inclination on the part of Propertius to cast his pentameters in this mould :

	BOOK I	BOOK II	BOOK III	BOOK IV	BOOKS I-IV
Pentameters . .	353	680	495	476	2004
Bracketed rimes .	15	34	52	77	178
Per cent	4	5	10	16	8

Of these 178 verses, 154 show a bracketed rime in *a*, while 24 have *e*.

The same thing is found, though far less often, in the hexameters. I have counted 31 cases, 1 of the rime in *e*,

the rest in *a*. The following line shows a rimed pair in the first half, as well as the second:

munera quanta dedi vel qualia carmina feci! — 11, 8, 11.

Eichner saw, as I have said, that successive distichs might be connected by the use of rimed syllables, at corresponding points, but he cites no very remarkable proofs of this.¹ Yet there are in Propertius many quatrains (if we may so term them for brevity), where the four lines form one sentence (or, in a few instances, two closely connected sentences), and where rimes (sometimes with the help of anaphora) are so employed as to emphasize the unity of the group.

The most admirable example of this quatrain is the following:

quam supra *nullae* pendebant debita *curae*
 roscida desertis poma sub *arboribus*,
 et circum *irriguo* surgebant lilia *prato*
 candida purpureis mixta *papaveribus*. — 1, 20, 35 ff.

Here we have, in the hexameters, the ordinary rimes *nullae* — *curae*, *irriguo* — *prato*. In the pentameters *desertis* of one line rimes with *purpureis* of the other, and *arboribus* with *papaveribus*. Note how this arrangement prevents the rimes from cloying by their monotony, as is the case in the scheme *aabbccdd*. But this is not all; *pendebant* (1) is answered by *surgebant* (3), *debita* (1) by *lilia* (3), *roscida* (2) by *candida* (4), and *poma* (2) by *mixta* (4). Observe also another artifice in the criss-cross of *debita* — *roscida* — *poma*, and *lilia* — *candida* — *mixta*. It would be hard to match this quatrain in any poetry, for intricate yet unobtrusive elaboration of form, combined with simplicity and beauty of thought. The most sceptical can hardly deny that we have here, at least, convincing proof that Propertius could deliberately avail himself of the opportunities for embellishment afforded by rime. Indeed the whole poem shows a keen sensitiveness to sound, and in this regard, as in some others, is one of the most beautiful of the elegies.

¹ Op. cit. 41.

In no other instance is the pattern so elaborately wrought out, but in several places the poet's intention is scarcely less evident. In the opening lines of the *Monobiblos* we find the pentameters corresponding, in the same way, in their main rimes, while the fact that the same rime (imperfect in verse three) occurs at the end of every first hemistich serves further to give an air of solidarity to the quatrain.

Cynthia prima *suis* miserum me cepit *ocellis*,
 contactum *nullis* ante *cupidinibus*.
 tum mihi *constantis* deiecit lumina fastus
 et caput *impositis* pressit Amor *pedibus*, — I, 1, 1 ff.

In the perfectness of the responsions in the short lines the following example is more like the first one quoted, though the long lines are left without connecting rimes. Here, as in the first example, we have to do with a single sentence.

interea *nostri* quaerunt sibi vulnus *ocelli*,
candida non tecto pectore si qua sedet,
 sive vagi crines puris in frontibus errant,
Indica quos medio vertice gemma tenet. — II, 22, 7 ff.

Here we find every word in the one pentameter riming with its fellow in the other, save in the case of *non* and *quos*, where there is assonance.

The next two citations are successive parts of a long sentence.

et modo solvebam nostra de fronte *corollas*
 ponebamque *tuis*, Cynthia, *temporibus* ;
et modo gaudebam lapsos formare *capillos* ;
 nunc furtiva *cavis* poma dabam *manibus* ; — I, 3, 21 ff.

Here the pentameters correspond in their principal rimes, and there is considerable symmetry in the case of the hexameters, where, beside the rime *solvebam* — *gaudebam*, and the assonance *corollas* — *capillos*, there is a double-shotted anaphora *et modo* — *et modo*.

omniaque *ingrato* largibar munera *somno*,
 munera de *prono* saepe voluta *sinu* ;
 et quotiens *raro* duxit suspiria *motu*,
 obstupui *vano* credulus *auspicio*, — I, 3, 25 ff.

Here the main rime is everywhere *o*, save at the ends of the middle lines, where it is *u*. It is not only in the rime places, however, that these sounds recur. Indeed they quite dominate the quatrain. Note, finally, the responsion in *munera — suspiria*.

In the next passage I have not hesitated (in view of the resulting symmetry) to restore F.'s *et creber platanis*, for N.'s *et platanis creber* (printed by Phillimore).

*et creber platanis pariter surgentibus ordo,
flumina sopito quaeque Marone cadunt,
et leviter nymphis tota crepitantibus urbe
cum subito Triton ore recondit aquam.* — II, 32, 13 ff.

Here, again, the likeness is heightened by anaphora, *et — et*; and *crepitantibus* corresponds to *surgentibus*, though end-rime is wanting. In the pentameters *sopito* is echoed by *-to Triton*.

The monotonous regularity of the scheme *aabbccdd* is heard in the following quatrain:

*quamvis te longae remorentur fata senectae,
cara tamen lacrimis, ossa futura meis.
quae tu viva mea possis sentire favilla!
tum mihi non ullo mors sit amara loco.* — I, 19, 17 ff.

The next one, occurring earlier in the same poem, is an almost perfect instance of the pattern *aabbbbbaa*:

*Non ego nunc tristis vereor, mea Cynthia, Manis,
nec moror extremo debita fata rogo;
sed ne forte tuo careat mihi funus amore,¹
hic timor est ipsius durior exsequiis.* — I, 19, 1 ff.

The unusual anaphora in the next strophe is its chief euphonic feature. But the hexameters correspond also in having rime at hepthemimeral caesura and verse-end, and *pleno* and *fusco* correspond.

*vidistis pleno teneram candore puellam,
vidistis fusco. ducit uterque color;
vidistis quandam Argiva prodire figura,
vidistis nostras, utraque forma rapit;* — II, 25, 41 ff.

¹ Rime is lacking in *amore*, but is suggested by the assonance.

If we read *fuscas* in the second line, with Markland, we should have a close symmetry in verses two and four.

In the next quatrain the anaphora is reënforced, and made more effective, structurally, by the *tunc* — *tunc* of the hexameters, and the *sit* — *sit* of the pentameters.

nec mea tunc longa spatietur imagine pompa,
nec tuba sit fati vana querela mei;
nec mihi tunc fulcro sternatur lectus eburno,
nec sit in Attalico mors mea nixa toro. — II, 13, 19 ff.

One more very curious and characteristic instance of anaphora in the quatrain may be quoted in this connection:

desine et Aeschyleo componere verba coturno,
desine, et ad mollis membra resolve choros.
incipi iam angusto versus includere torno,
inque tuos ignis, dure poeta, veni. — II, 34, 41 ff.

In view of the parallelism in the thought and the rimes, it is impossible to doubt that *incipi* and *inque* are meant as a sort of pseudo-anaphora.

I could cite many more of these quatrains,¹ but those I have given are, perhaps, enough for my purpose, including, as they do, the most interesting and convincing examples. Here and there we come upon even larger rime-groups. These latter are lacking, however, in the symmetry of the passages just considered, and consist of long sentences where a succession of irregular rimes gives a heightened richness to the sound, which sometimes matches very appropriately the embroidery of the thought.² The following lines will give a good idea of this type of embellishment. The rimes are echoed and varied in many ways, yet they impart a certain homogeneity to the passage, when it is read in its almost rimeless context.

¹ I have noted some seventy, in all. Probably no two readers would agree as to the number. In many cases one must hesitate to pronounce whether or no the poet felt the quatrain structure.

² Eichner, 39, justly observes that homoeoteleuta are found "am häufigsten da, wo die Darstellung, dem Character der Strophe entsprechend, mehr schildernd als erzählend ist."

nec me tam facies, quamvis sit candida, cepit
 (lilia non *domina* sunt magis alba *mea* ;
 ut Maeotica nix *minio* si certet *Hibero*,
 utque rosae *puro* lacte natant *folia*),
 nec de more *comae* per levia colla *fluentes*,
 non oculi, *geminæ*, sidera nostra, *faces*,
 nec si qua *Arabio* lucet bombyce puella
 (non sum de *nihilo* blandus amator *ego*) :
 quantum quod *posito* formose saltat *Iaccho*,
 egit ut euhantis dux Ariadna choros,
 et quantum, *Aeolio* cum temptat carmina *plectro*,
 par *Aganippeae* ludere docta *lyrae* ;
 et sua cum *antiquae* committit scripta *Corinnae*,
 carmina quae *quivis*, non putat aequa *suis*. — II, 3, 9 ff.

EXCURSUS ON RIME IN THE *Panegyricus Messallae*

In an edition of Lygdamus, including the *Panegyricus Messallae* (Budapest, 1906), G. Némethy gives a number of reasons for believing that the *Panegyricus* was a youthful composition of Propertius.¹ This thesis, though I find nothing inherently absurd in the ascription to a great poet of a juvenile performance giving little or no promise of the gifts revealed in the later work bearing his name, I am not at present prepared to accept. But I will suggest to Mr. Némethy an additional argument, which, I believe, his critics must take account of, in judging of the probability of his contention.

In the elegiac verse of Catullus the per cent of rimed hexameters is 10; in Tibullus 10; in Ovid 10 (the last estimate is based on an examination of 1500 distichs); in Propertius 26. Now in the *Panegyricus* there are 56 rimed lines out of a total number of 202, or 26 per cent. This ratio is even more striking than at first appears, because rimes are less frequent in hexameters used *κατὰ στίχον*, as in the *Panegyricus*, than in the hexameters of elegiac verse. Thus (the figures are based on 1000 verses in each author) Lucretius

¹ With Némethy's discussion should be read a notice by S. Allen, in the *Classical Review*, 1906, 450.

has 3.7 per cent of rimed lines; Horace 5.8 per cent; Vergil 6.2 per cent. Statius has more than any other of the poets examined, 10 per cent in the *Thebais*, 16 per cent in the *Silvae*.

II. VOWEL REPEATED

Sellar, *Horace and the Elegiac Poets*, p. 309, calls attention (in what, curiously enough, is his only specific comment on the subject discussed in this paper) to the fondness of Propertius for "the long vowel sound of *o* and *u*" in his pentameters, and associates this tendency with his propensity to spondaic beginnings, as making for weighty lines. His illustration was the following:

quam cito de tanto nomine rumor eris! — I, 5, 26.

There are a number of lines which show this predominance of the *o* and *u* sounds, from which I select the following:

hoc magis assueto ducere servitio? — I, 4, 4.

inferior duro iudice turpis eat. — I, 4, 10.

posse frui: fruar o solus amore meo! — II, 1, 48.

pocula privigno non nocitura suo, — II, 1, 52.

differtur, numquam tollitur ullus amor. — II, 3, 8.

provisum est Lycio vota probante deo. — III, 1, 38.

nutrit in hospitio non, Polydore, pio. — III, 13, 56.

Horon, et a proavo ducta Conone domus. — IV, 1, 78.

But the accumulation of these sounds is found in the longer lines quite as often.

non tamen illa suos poterit conpescere ocellos, — I, 16, 31.

quandocumque igitur nostros mors claudet ocellos — II, 13, 17.

at tu nunc nostro, Venus, o succurre dolori, — II, 16, 13.

rursus et obiectum flemus caput esse tumultu — II, 27, 7.

sed Chio thalamo aut Oricia terebintho — III, 7, 49.

Clausus ab umbroso qua ludit pontus Averno, — III, 18, 1.

plumbea cum tortae sparguntur pondera fundae, — IV, 3, 65.

Sometimes the effect is carried through several verses:

hic Anio Tiburne fluis, Clitumnus ab Vmbro

tramite, et aeternum Marcius umor opus,

Albanus lacus et † socii Nemorensis ab unda,†

potaque Pollucis lympa salubris equo. — III, 22, 23 ff.

Other vowels, too, are similarly 'run' — to use the word of Stevenson¹ — for a line or more. Here are some instances of *a* :

aut cum Dulichias Pallas spatiat^r ad aras, — II, 2, 7.
 quam multa adposita narramus verba lucerna, — II, 15, 3.
 Calve, tua venia, pace, Catulle, tua. — II, 25, 4.
 alternante vorans vasta Charybdis aqua ; — II, 26, 54.
 saxa Cithaeronis Thebas agitata per artem — III, 2, 5.
 et miser invisam traxit hiatus aquam ; — III, 7, 52.
 capripedes calamo Panes hianti canent, — III, 17, 34.
 ite, rates curvas² et leti texite causas :
 ista per humanas mors venit acta manus.
 terra parum fuerat, fatis adiecimus undas :
 fortunae miseris auximus arte vias. — III, 7, 29 ff.

The letter *e* is seldom so prominent, owing, doubtless, rather to the paucity of long *e* sounds than to a dislike to the vowel, for *i*, which is even less musical, in the opinion of the ancients,³ as in our own, was frequently 'run.' One or two examples of *e* lines I have, however, noted :

interdum leviter mecum deserta querebar — I, 3, 43.
 me mediae noctes, me sidera plena iacentem, — I, 16, 23.⁴
 tum me vel tragicæ vexetis Erinyes, et me — II, 20, 29.

Of lines strongly colored by the *i* sound the following are but a sample :

Eueni patriis filia litoribus ; — I, 2, 18.
 supplicis a longis tristior excubiis. — I, 16, 14.
 parce tuis animis, vita, nocere tibi. — II, 5, 18.
 nunc quoque eris, quamvis sic inimica mihi. — II, 9, 44.
 Scribant de te alii vel sis ignota licebit : — II, 11, 1.
 misit matronis Inachis Ausoniis ! — II, 33, 4.
 nunc mihi, si qua tenes, ab origine dicere prima — III, 6, 7.

¹ In a whimsical but suggestive paper on *Some Technical Elements of Style in Literature*, Scribner edition, XXII, 243 ff.

² Passerat's conjecture for *Mss curvae*, retained by Phillimore.

³ Dion. Hal., *Comp.* 14, thus ranks the vowels : *a η ω υ ι*.

⁴ In both these verses there is perhaps an attempt to imitate the querulous tones of the speaker. Cf. section VII, below.

extiterit, per me, Lygdame, liber eris. — III, 6, 42.
 quinque tibi potui servire fideliter annos : — III, 25, 3.
 tibia Mygdoniis libet eburna cadis. — IV, 6, 8.¹
 sensi ego, cum insidiis pallida vina bibi. — IV, 7, 36.
 illas direptisque comis tunicisque solutis — IV, 8, 61.
 et quibus inposuit, solvit mox vincla libido :
 contineant nobis omina prima fidem. — III, 20, 23 f.
 quid tibi vis, insane? meos sentire furores?
 infelix, properas ultima nosse mala,
 et miser ignotos vestigia ferre per ignis,
 et bibere e tota toxica Thessalia.
 non est illa vagis similis collata puellis :
 molliter irasci non solet illa tibi.
 quod si forte tuis non est contraria votis,
 at tibi curarum milia quanta dabit ! — I, 5, 3 ff.

The diphthong *ae* is found frequently in the riming position. In the following distich an additional instance gives it a quite noticeable preponderance :

his tu semper eris nostrae gratissima vitae,
 taedia dum miserae sint tibi luxuriae. — I, 2, 31 f.²

III. ALLITERATION

Propertius used alliteration to an extent which might easily escape the casual reader, for he will find no exaggerated instances of it. Yet it is a form of adornment which he is never long without. We may classify the examples roughly in two groups. In the first, alliteration serves, in one way or another, to emphasize the structure of the verse or distich.³ In the second it is a means of linking together words belonging to the same phrase — sometimes a proverb or other such stereotyped expression.⁴

¹ Here the *i*'s are perhaps mimetic. Cf. VII, below.

² Cf. Catullus, 46, 11, *diversae variae viae reportant*.

³ Eichner, *op. cit.* 37 f.

⁴ See O. Keller, "Allitteration" (in *Grammatische Aufsätze*, 1-72), with a large collection of phrases, and Wölfflin, "Zur Allitteration," in *Archiv* IX, 567-573, being comment on Keller's article.

In the former group we may recognize several varieties. Alliteration may serve to accentuate the unity of a single hemistich, as in these lines :

fortiter et ferrum saevos patiemur et ignis, — I, 1, 27.

donec diversas praecurrens luna fenestras, — I, 3, 31.

infelix, hodie vir mihi rure venit. — II, 23, 20.

terque meum tetigit sulphuris igne caput. — IV, 8, 86.

Or the two hemistichs may each be given an alliteration of its own :

aut regum auratis circumdata colla catenis, — II, 1, 33.

quippe coronatos alienum ad limen amantis — III, 3, 47.¹

Sometimes the repeated sound is the same for both hemistichs. Thus the end of the first half may alliterate with the end of the second,

sive illam Cois fulgentem incedere cogis, — II, 1, 5.

astriatus ploret saepe dedisse pater, — II, 23, 18.

Or the beginning and ending of one half may correspond to the beginning or ending of the other,

crede mihi, quamvis contemnas murmura famae, — II, 5, 29.

Postume, plorantem potuisti linquere Gallam, — III, 12, 1.

luce iubent leges Lethaea ad stagna reverti : — IV, 7, 91.

Or the beginning of one half may correspond to the beginning of the other,

Scyllaque et alternas scissa Charybdis aquas, — III, 12, 28.²

The type of structural alliteration most commonly used is that where the word ending the first hemistich and the word

¹ *Qu* and *c* alliterate, as often ; cf. II, 3, 21 f. *et sua cum antiquae committit scripta Corinnae, | carmina quae quivis, non putat aequa suis.*

² Keller, op. cit. 42, says that alliteration with double consonants was usually avoided. The truth of the matter probably is that *opportunities* for double-consonant alliteration are rare. Nor can I find in Propertius any support for another remark of Keller's (ib.), that alliteration with *qu* is avoided. (I should add that Keller expressly excepts the archaic writers from this rule.) Cf. II, 21, 17 *huic quoque qui restat iam pridem quaeritur alter* ; II, 22, 14 *quod quaeris, 'quare' ;* II, 33, 11 *a quotiens quernis* ; II, 33, 42 *est quiddam quod vos quaerere cogat Amor.* Wölfflin, op. cit. 571, accepts "im grossen Ganzen," Keller's dictum.

beginning the second have the same initial sound. I have counted 166 such lines in Propertius. Cf.

sed tu non debes inimicae credere linguae :
semper *formosis fabula* poena fuit.
non tua *deprenso damnata* est fama veneno :
testis eris *puras, Phoebe*, videre manus. — II, 32, 25 ff.

Often the verse-end is marked by the alliteration in the last two words. There are 145 cases of this sort. Cf.

magna, viri, merces : parat ultima *terra triumphos* ; — III, 4, 3.
purpureus pluvias cur bibit *arcus aquas*, — III, 5, 32.

If the hexameter and the pentameter begin with the same sound, we get an impression of structural balance similar to that given by anaphora :

quare, quid possit mea Cynthia, desine, Galle,
quaerere : non impune illa rogata venit. — I, 5, 31 f.
venturam melius praesagit navita mortem,
vulneribus didicit miles habere metum. — III, 11, 5 f.

Or the unity of the distich may be intimated by other or additional alliterative correspondences :

terra parum *fuera*t, *fatis* adiecimus undas :
*fortuna*e miseras auximus arte vias. — III, 7, 31 f.
te duce vel Iovis arma *canam caeloque* minantem
Coeum et Phlegraeis Eurymedonta iugis ; — III, 9, 47 f.
criminaque ignavi *capitis* mihi turpia fingis,
quod nequeam fracto rumpere vincla iugo? — III, 11, 3 f.
Scis here *mi* *multas* *pariter* *placuisse* *puellas* ;
scis *mihi*, Demophoon, *multa* venire *mala*. — II, 22, 1 f.

The second group of alliterations (in proverbial or other phrases, old or new) is fairly large, and could probably be extended by further scrutiny. I give first those whose currency seems vouched for by their appearance elsewhere, in the same or similar forms.

o quotiens *votis* illa *vocanda* meis, — I, 10, 4.¹
non, si *Cambysae* redeant et flumina *Croesi*, — II, 26, 23.²

¹ Cf. Verg. *G.* I, 157 *votisque* *vocaveris* *imbrem* ; *Aen.* V, 234 *divosque* *in vota* *vocasset* = VII, 471.

² Lactant. VI, 13, 11 *Croesum* aut *Crassum* ; Serv. *Aen.* I, 119 *Gaza Persicus*

Silenique senes et pater ipse chori; — II, 32, 38.¹
 an *ficta* in miseris descendit *fabula* gentis, — III, 5, 45.²
 sic, ut eam *incomptis* vidisti flere *capillis*, — III, 6, 9.³
 ventorum est, quodcumque paras: haud ulla *carina*
consenuit, *fallit* portus et ipse *fidem*. — III, 7, 35 f.⁴
 annua *solvamus* thalamo *sollemnia* nostro, — III, 10, 31.⁵
 coniugis obsceni *pretium* Romana *poposcit* — III, 11, 31.⁶
 at tu, sive *petes portus* seu, navita, linques, — III, 11, 71.⁷
Falsa est ista tuae, mulier, *fiducia formae*, III, 24, 1.⁸
pellitos habuit, rustica corda, *Patres*. — IV, 1, 12.⁹
 flore sacella tego, *verbenis* compita *velo*, — IV, 3, 57.¹⁰
 ingenium *potis* irritet Musa *potis*: — IV, 6, 75.¹¹
 dum *pretium* vitae grata *rependit* humus. — IV, 11, 100.¹²

sermo est et significat divitias, unde Gaza urbs in Palaestina dicitur, quod in ea Cambyses rex Persarum . . . divitias suas condidit. So Mela I, 11, 3.

¹ Cf. Ov. *A. A.* I, 543 f. senex Silenus; so *Fast.* I, 392; VI, 339.

² Lygdamus, 4, 68 fabula ficta; Cic. *Mil.* 42 rumorem, fabulam fictam, levem perhorrescimus; *Verr.* III, 182 fictis fabulis.

³ Hor. *C.* I, 12, 41 incomptis Curium capillis; Ov. *M.* IV, 261 nuda, nudis incompta capillis; Suet. *Aug.* 69 incompitiore capillo.

⁴ 'Proverbialiter fere' notes the *Thesaurus* on *haud ulla carina consenuit*, and *fallere fidem* must have been a common phrase (cf. Curt. VII, 10, 9 *fidem hosti datam fallere*). Here again we have a proverb; cf. Otto, *Sprichwörter*, s.v. *portus* I.

⁵ Alliteration in similar ritualistic phrases is common. Cf. *Manil.* I, 427 *sacra solvere*; Florus I, 13, 16 *sollemne sacrum*.

⁶ *Pretium poscere*, *pacisci*, etc., were familiar phrases. Cf. Cic. *Verr.* II, 1, 7 (*pretium poscere*); Varro (*Lactant.* I, 6, 10) pro reliquis libris idem *pretium poposcit*; Cic. *Off.* III, 107 (*pretium pacisci*).

⁷ Cic. *Planc.* 94 (*portum petere*); Verg. *Aen.* I, 194 *portum petit*.

⁸ Ov. *A. A.* I, 707 A! *nimia est iuveni propriae fiducia formae*. Same ending at *M.* III, 270, and IV, 687. Cf. *A. A.* II, 143 *fallaci timide confide figurae*.

⁹ Claudian. *Bell. Get.* v, 481 f. *crinigeri sedere patres pellita Getarum curia*. Did Propertius originate the phrase?

¹⁰ Verg. *Aen.* XII, 120 *velati limo et verbena tempora vincti*; Hor. *C.* IV, 11, 6 f. *ara castis | vincta verbenis*; Ov. *M.* VII, 429 *boum victorum cornua vittis*.

¹¹ Hor. *Epist.* I, 19, 7 f. Ennius ipse pater numquam nisi potus ad arma | prosluit dicenda (Ennius, *Sat.* 8 numquam poeter nisi si podager). Volpi cites *Mart.* XI, 6, 12 f. *possum nil ego sobrius; bibenti succurrunt mihi quindecim poetae*, and Kiessling-Heinze, Sammonicus *de Medicina*, 713 Ennius ipse pater dum pocula siccat iniqua | hoc vitio tales fertur meruisse dolores. On our verse Scal. notes: "*lege potis irritat*. est γνῶμη."

¹² Keller, op. cit. 19, cites a number of similar phrases: *pecuniam parare*, *pendere*, etc.

Some of the following have also the look of familiar phrases, while of others Propertius is perhaps himself the originator. It is of no great consequence where the combination came from, for the point of interest to us is his employment of such alliterative expressions as an ornament.

nunc mihi *summa* licet contingere *sidera* plantis: — I, 8, 43.¹

qua pote *quisque*, in ea *conterat* arte diem. — II, 1, 46.²

nec *forma* aeternum aut cuiquam est *fortuna* perennis: — II, 28, 57.

hic equidem *Phoebo* visus mihi *pulchrior* ipso — II, 31, 5.³

quamvis *Ida Parim pastorem* dicat amasse — II, 32, 35.⁴

nec minor his animi est; aut, si minor ore, *canorus*

anseris indocto *carmine* cessit olor. — II, 34, 83 f.⁵

et *Veneris* dominae *volucres*, mea turba, columbae — III, 3, 31.

illum turgentis *ranae* portenta *rubetae*. — III, 6, 27.⁶

naturae sequitur *semina* quisque *suae*. — III, 9, 20.⁷

fluminaque ad *fontis* sint reditura caput, — III, 19, 6.⁸

ecce *coronatae* portum tetigere *carinae*. — III, 24, 15.⁹

accersis lacrimas cantans, *aversus Apollo*; — IV, 1, 73.

huc melius *profugos* misisti, Troia, *Penatis*. — IV, 1, 39.

hactenus historiae: nunc ad tua devehar astra; — IV, 1, 119.

transeat ante meos *turba togata* pedes. — IV, 2, 56.

surdus in obductam *somniet* usque *seram*. — IV, 5, 48.

nec tu sperne *piis* venientia somnia *portis*: — IV, 7, 87.

venit ad invictos *pecorosa Palatia* montis, — IV, 9, 3.

Cossus at insequitur Veientis caede Tolumni,

vincere cum *Veios* posse laboris erat,

necdum ultra Tiberim belli sonus, ultima praeda

Nomentum et *captae* iugera terna *Corae*.

Heu *Vei veteres*! et vos tum regna fuistis,

et vestro posita est aurea sella foro: — IV, 10, 23 ff.

caelibis ad *curas* nec vacet ulla via. — IV, 11, 94.

¹ Otto, *caelum* 10.

² Otto, *ars* 1.

³ Petron. 109 Phoebo pulchrior et sorore Phoebi. Is *Phoebo pulchrior* proverbial? Cf. Verg. *Aen.* III, 119 pulcher Apollo, and the discussion of that phrase in Marx, *Lucilius*, II, pp. 12 f. (on verse 23).

⁴ Hor. *C.* I, 15, 1 Pastor cum traheret.

⁵ Otto, *cycnus* 2.

⁶ Plin. *N. H.* VIII, 110 ranae quoque rubetae; XXXII, 50 sunt quae in vepribus tantum vivunt, ob id rubetarum nomine. The adj. was perhaps chosen by reason of the alliteration.

⁷ Otto, *studium*.

⁸ Otto, *flumen* 5. Cf. Prop. II, 15, 33 fluminaque ad caput incipient revocare liquores.

⁹ Val. Flac. I, 301 visa coronatae fulgens tutela carinae.

IV. SYLLABLE REPEATED

The rule of Isocrates (τέχν. fr. 4), μηδὲ τελευτᾶν καὶ ἀρχεσθαι ἀπὸ τῆς αὐτῆς συλλαβῆς οἷον εἰποῦσα σαφή, ἡλίκᾳ καλᾷ, ἔνθα θαλῆς, was not strictly observed by the Roman poets.¹ Plautus has a line where the syllable *re* is used thrice in succession (twice short, once long) and thrice in other parts of the same line :

recipe te et recurre petere <re> recenti, etc. — *Trin.* 1015.

Even Vergil² and Horace³ occasionally admit such repetitions, and it is not surprising to find that Propertius has 24 instances of them. Obviously it did not seem to him a thing to be avoided. That, on the contrary, the effect seemed distinctly ornamental to him, I should not be disposed to assert with any confidence. In some cases the repetition is inconspicuous, and here at least it seems wisest to refrain from classifying it among the poet's conscious embellishments. Compare the following lines :

et possum alterius curas sanare recentis, — I, 10, 17.

nec non Ismario tu, Polypheme, mero. — II, 33, 32.

errat et abiecta Cerberus ipse sera. — IV, 7, 90.

At other times the repetition is more striking and may well have been deliberately sought. So in these verses :

solus amor morbi non amat artificem. — II, 1, 58.

nutritus duro, Romule, lacte lupae : — II, 6, 20.⁴

et quaecumque erat in numero Romana puella, — II, 28, 55.

et Danaum decimo vere redisse ratis, — III, 9, 40.

In the last example the additional alliteration makes the syllable-repetition more prominent.

¹ Vollmer, on Statius, *Silv.* III, 3, 12.

² *Aeneid*, II, 27 *Dorica castra* ; on which Servius notes : *mala est compositio ab ea syllaba incipere qua superius finitus est sermo*.

³ *Epistles* I, 1, 95 *occurri, rides*. Other examples in Kiessling-Heinze (ad loc.), who say : "Dass *occurri rides* ein Missklang sei, beruht auf reiner Einbildung."

⁴ That *duro* O, not *durae* ε, is right, is a conclusion which derives some support from the same sequence in the next example.

Whatever our impression regarding the significance of this class of repetitions, there can be no question of the delight Propertius took in those next to be considered. The species of jingle which they produce is too striking to have been due to indifference, and is admitted too freely to be explained as carelessness. The effect I mean is that given by the repetition, more or less exact, of a sound after the interval of one or two syllables, and is most effective when both cases fall under the ictus.

externo longas saepe in *amore moras* : — I, 3, 44.
Colchis Iolciacis urat aena focus, — II, 1, 54.
 in nostrum iacies *verba superba* caput? — II, 8, 16.¹
 lectule deliciis *facte beate* meis ! — II, 15, 2.
 illa sepulturae *fata beata* tuae. — II, 28, 26.
 et pecoris duro *perdere verba* sono. — II, 33, 10.
 et *lecta exsectis* anguibus ossa trahunt, — III, 6, 28.
 obruis insano *terque quaterque* mari. — III, 7, 6.
 sedarit placida *vela phaselus* aqua, — III, 21, 20.
 mecum eris, et mixtis *ossibus ossa* teram, — IV, 7, 94.
 territa vicinas Teia *clamat aquas*. — IV, 8, 58.
 furis et implacidas *diruit ira* fores. — IV, 9, 14.
 infelix umeros *urgeat urna* meos. — IV, 11, 28.

The jingle is equally common in the hexameters. Compare :

illa *meam mihi iam* se denegat, illa minatur, — I, 6, 9.
 ac veluti primo taurus *detractat aratra*, — II, 3, 47.
 inferior multo cum sim *vel marte vel armis*, — II, 8, 39.
 sidera sunt testes et *matutina pruina* — II, 9, 41.
 sed tibi si exilis videor *tenuatus in artus*, — II, 22, 21.
 expertus dico, *nemo est in amore fidelis* : — II, 34, 3.
 nec minor his animi est ; aut, si minor *ore, canorus* — II, 34, 83.
 Sic ego non ullos iam *norim in amore* tumultus, — III, 15, 1.
 post mortem tumuli sic *infamantur amantum*. — III, 16, 27.
 illi sint quicumque solent in *amore dolores*, — III, 20, 27.
 et iam quarta canit *venturam bucina lucem*, — IV, 4, 63.
 quam nisi defendes, *murorum Romulus* augur — IV, 6, 43.
 vinaque fundantur *prelis elisa* Falernis, — IV, 6, 73.
 spectaculum ipsa sedens *primo temone* pependit, — IV, 8, 21.
 te licet orantem fuscae deus *audiat aulae* : — IV, 11, 5.

¹ Ovid, *Met.* XIV, 715 *verba superba* ferox.

V. WORD REPEATED OR ECHOED

When we come to the repetition of entire words we are upon ground that is rather less certain, for it is often difficult to determine whether the word is repeated for euphony or emphasis. But in most places it will probably be safe to assume that both influences are at work. In any case we may feel reasonably sure, in dealing with a genuine poet, that euphony was never quite forgotten; and we shall certainly be warranted in setting down as euphonic any form of repetition which is neither inconspicuous nor very rare.

There are several passages in Propertius where a word at or near the end of the hexameter is repeated in the beginning of the short line, as if the poet were reluctant to part with it. The effect is uniformly pleasing, and it must be accounted among the most successful of his euphonic devices.

omniaque ingrato largibar *munera* somno,
munera de prono saepe voluta sinu ; — I, 3, 25 f.
donec diversas praecurrens *luna* fenestras,
luna moraturis sedula luminibus, — I, 3, 31 f.
hinc etenim tantum meruit mea *gloria* nomen,
gloria ad hibernos lata Borysthenidas. — II, 7, 17 f.
seu mihi sunt tangenda novercae *pocula* Phaedrae,
pocula privigno non nocitura suo, — II, 1, 51 f.
a mea tum qualis caneret tibi *tibia* somnos,
tibia, funesta tristior illa tuba ! — II, 7, 11 f.
haec quoque perfecto ludebat Iasone *Varro*,
Varro Leucadiae maxima flamma suae ; — II, 34, 85.
ut nostris tumefacta superbiat *Vmbria* libris,
Vmbria Romani patria Callimachi ! — IV, 1, 63 f.
scandentisque Asis consurgit vertice *murus*,
murus ab ingenio notior ille tuo ? — IV, 1, 125 f.

Proper nouns are often repeated, as in some of the lines just quoted. In the examples which follow, sound would seem to have been the essential object, rather than emphasis :

et cum *Deucalionis* aquae fluxere per orbem,
et post antiquas *Deucalionis* aquas. — II, 32, 53 f.

haec tua, *Persephone*, maneat clementia, nec tu,
Persephonae coniunx, saevior esse velis. — II, 28, 47 f.¹

The following lines show the repetition of *Hypsipyle*, in such a way as to link together the two distichs, a result partly attained by the pentameter rimes.

nec sic Aesoniden rapientibus anxia ventis
Hypsipyle vacuo constitit in thalamo :
Hypsipyle nullos post illos sensit amores,
 ut semel Haemonio tabuit hospitio. — I, 15, 17 ff.

In general, Propertius shows a commendable restraint in the repetition of proper nouns, never going so far as Ovid, — not to speak of Statius, who has the line :

Asteris ante dapes, nocte *Asteris*, *Asteris*, ortu.²

Restrained, too, on the whole, is his employment of anaphora.³ Repetitions of this class are frequent, but, save in the case of connectives, or other particles, the word is not usually repeated more than once.

The following is a striking example of the effect Propertius sometimes produces by interweaving the repeated words. Note also the rimes.

tu mihi *sola* domus, *tu*, Cynthia, *sola* parentes,
 omnia *tu* nostrae tempora laetitiae.
seu tristis veniam *seu* contra laetus amicis,
 quicquid ero, dicam 'Cynthia causa fuit.'
tu modo quam primum corruptas desere *Baias* :
 multis ista dabunt *litora* discidium,
litora quae fuerant castis inimica puellis :
 a pereant *Baias*, crimen amoris, aquae ! — I, 11, 23 ff.

The effect of this interlocking order is particularly charming in the next citation. In verse 6, *mea dicetur, dicta mea*, in 7 f., *vertuntur, vertuntur amores ; vinceris, vincis, amore*.

¹ Catullus, 4, 27 gemelle Castor et gemelle Castoris ; Petron. 109 Phoebus pulchrior et sorore Phoebi.

² *Silv.* I, 2, 197 ; Vollmer cites several examples from Ovid and others, but none so extreme as this.

³ The material is classified by Hertzberg, *Quaestiones*, 107 ff.

possum ego in alterius positam spectare lacerto?
 nec *mea* *dicetur*, quae modo *dicta mea* est?
omnia vertuntur : certe *vertuntur amores* :
vinceris aut *vincis*, haec in *amore* rota est.
magni saepe duces, *magni* cecidere tyranni,
 et Thebae steterant altaque Troia fuit. — II, 8, 5 ff.

The following long sentence owes not a little of its nervous energy and rapidity to the skill with which the interrogative particles are introduced. A curious feature is this, that they are not promiscuously mingled, but are grouped together, each with his fellows, yet without wearisome regularity. Thus, *quis* (once), *qua* (twice), *unde* (three times, with *quid* inserted in the series by a solitary exception to the arrangement), *cur* (five times), *si* (once), *num* (four times), *an* (once).

atque ubi iam Venerem gravis interceperit aetas,
 sparserit et nigras alba senecta comas !
 tum mihi naturae libeat perdiscere mores,
quis deus hanc mundi temperet arte domum,
qua venit exoriens, *qua* deficit, *unde* coactis
 cornibus in plenum menstrua luna redit,
unde salo superant venti, *quid* flamine captet
 Eurus, et in nubes *unde* perennis aqua ;
 sit ventura dies mundi quae subruat arces,
 purpureus pluvias *cur* bibit arcus aquas,
 aut *cur* Perrhaebi tremuere cacumina Pindi,
 solis et atratis luxerit orbis equis,
cur serus versare boves et plastra Bootes,
 Pleiadum spisso *cur* coit igne chorus,
curve suos finis altum non exeat aequor,
 plenus et in partis quattuor annus eat ;
 sub terris sint iura deum et tormenta Gigantum,
 Tisiphones atro *si* furit angue caput,
 aut Alcmæoniae furiae aut iciunia Phinei,
num rota, *num* scopuli, *num* sitis inter aquas,
num tribus infernum custodit faucibus antrum
 Cerberus, et Tityo iugera pauca novem,
an ficta in miseris descendit fabula gentis,
 et timor haud ultra quam rogos esse potest. — III, 5, 23 ff.

Besides the foregoing there are certain kinds of word-echoing which are unmistakably due to a liking for the play on sound which they involve. Of *figura etymologica*, where cognate words are knit together syntactically, I have noted these examples :

a, Neptune, tibi qualia *dona darem!* : — II, 16, 4.
 quid mea si *canis* aetas *canesceret* annis, — II, 18, 5.
viveret ante suos dulcis *conviva* Penatis, — III, 7, 45.
dux aries saturas ipse *reduxit* ovis ; — III, 13, 40.

And there are several lines where we have a species of *pseudo-figura etymologica*.

incipiam *captare* feras et reddere pinu — II, 19, 19.
hospes in *hospitium* Menelao venit adulter : — II, 34, 7.
victor cum *victis* pariter miscebitur umbris : — III, 5, 15.
 at tua, Maecenas, vitae *praecepta recepi*, — III, 9, 21.
vicit *victorem* candida forma virum. — III, 11, 16.
 et quae *fecisti facta* queraris anus ! — III, 25, 16.¹
 nos *vehimur*, *vectum* nauta recenset onus. — IV, 7, 92.

Propertius has also several examples of *adnominatio*.

immortalis ero, si altera *talis* erit. — II, 14, 10.
Praetor ab Illyricis venit modo, Cynthia, terris,
 maxima *praeda* tibi, maxima cura mihi. — II, 16, 1 f.²
putris et in *vacua* requiescit navis harena,
 et vetus in templo bellica parma *vacat* : — II, 25, 7 f.
quaeris, Demophoon, cur sim tam mollis in omnis?
 quod *quaeris*, 'quare' non habet ullus amor. — II, 22, 13 f.
argumenta magis sunt *Mentoris* addita formae ; — III, 9, 13.
 et stetit *Alba* potens, *albae* suis omine nata, — IV, 1, 35.
Vertumnus verso dicor ab amne deus.
 seu, quia *vertentis* fructum praecepimus anni,
Vertumni rursus creditis esse sacrum. — IV, 2, 10 ff.
versibus auditis quid nisi *verba* feres? — IV, 5, 54.

¹ Landgraf ("De figuris etymologicis linguae Latinae," in *Acta Sem. Phil. Erlang.* II, 1-69) cites this as a true instance, but *facta* should not be taken with *fecisti*.

² Wölfflin, "das Wortspiel im Lateinischen" (*Sitzungsb. der k. bay. Ak., philos.-philol. Cl.*, June 11, 1887), 201, cites an analogous pun from Aquila Romanus 27, s.v. *παρονομασία* : Praetor iste, vel potius praedo sociorum.

qui *versus*, Coae dederit nec munera *vestis*, — IV, 5, 57.
 hunc, quoniam manibus purgatum *sanxerat* orbem,
 sic *Sanctum* Tatiae composuere Cures. — IV, 9, 73 f.
 nunc spolia in templo tria condita : causa *Feretri*,
 omine quod certo dux *ferit* ense ducem ;
 seu quia victa suis umeris haec arma *ferebant*,
 hinc *Feretri* dicta est ara superba Iovis. — IV, 10, 45 ff.¹

VI. HEMISTICH ECHOED

The elder Seneca² tells, on the authority of Albinovanus Pedo, how Ovid was once asked by some friends to cancel three verses from his poems ; Ovid agreed, so the story runs, to do so, but reserved the privilege of naming three which should not be disturbed. Each party to the compact wrote out three lines, and upon comparison it was found that they had chosen the same verses. Of these one is lost, the other two were :

semibovemque virum semivirumque bovem. — *A. A.* II, 24.
 et gelidum Borean, egelidumque Notum, — *Am.* II, 11, 10.

Seneca cites the anecdote to show that Ovid *non ignorabat vitia sua, sed amabat*. There are so many pentameters in Ovid in which the second half echoes more or less exactly the first that it would be hard to determine which of them figured as the missing member of this unhappy trio. Perhaps one's choice would fall upon one of these two :

oscula aperta dabis, oscula aperta dabis — *Her.* IV, 144.
 tu male iactato, tu male iacta dato — *A. A.* II, 204.

In the latter verse the second half sounds much like a stuttering repetition of the first. But, for sheer perversity, I should award the palm to the pentameter of the following distich, where the second hemistich is exactly like the first,

¹ Strictly speaking, neither this nor the other etymologies cited from Book IV are fairly to be termed *adnominatio*. Here, too, if anywhere, the sound-effect is a necessary result of the expression of the poet's meaning. But the effect is nevertheless there, and it seemed well, for completeness, to include these examples with the rest.

² *Contr.* II, 4, 11 f.

but bears a different meaning. The line is perhaps the most Ovidian in Ovid.¹

si nisi quae facie poterit te digna videri
nulla futura tua est, nulla futura tua est. — *Her.* xv (Sappho), 39 f.

Yet Ovid, though he carried this trick further than the other elegists, was but following the lead of Tibullus and Propertius. The former poet, as we should expect, indulged but sparingly. I have noted these instances :

non tibi barba nitet, non tibi culta coma est. — I, 4, 4.
deficiunt artes, deficiuntque doli. — I, 4, 82.
subiciuntque manus, efficiuntque viam. — I, 5, 64.
stet procul ante alia, stet procul ante via. — I, 6, 42.
candidior semper, candidiorque veni — I, 7, 64.
caespitibus menses, caespitibusque torum. — I, 5, 100.

In none of these lines, save the fourth, where the text is uncertain, is the parallelism very close, but that the effect was aimed at is clear from the fact, noted by W. Meyer,² that in the first and third examples Tibullus has ended the first hemistich, contrary to his custom, with an iambic word, for the sake of the parallelism.

Propertius, on the other hand, was much given to this triviality. Indeed, if we consider the relative bulk of their work, he offended even oftener than Ovid, though in no case quite so flagrantly as Ovid, at his worst. We must remember, too, in judging him that he is not to be excused as conforming to contemporary taste, for the age he addressed was the age of Vergil and Horace. The following are all the examples I have found :

Cynthia prima fuit, Cynthia finis erit. — I, 12, 20.
hunc super et Zetes, hunc super et Calais, — I, 20, 26.
tu quia poscebas, tu quia lentus eras. — II, 3, 38.
'Cynthia, forma potens ; Cynthia, verba levis.' — II, 5, 28.
sive ea causa gravis sive ea causa levis. — II, 9, 36.
maxima praeda tibi, maxima cura mihi. — II, 16, 2.

¹ It would be a pity to dispute Ovid's title to the authorship !

² "Zur Geschichte d. griech. u. lat. Hexameters" (*Sitzungsb. d. k. bay. Ak.*, 1884, 979 ff.), cited by Norden, *Kunstprosa*, II, 893, n. 4.

huic malus esse solet, cui bonus ante fuit. — II, 18, 22.
 ambos una fides auferet, una dies. — II, 20, 18.
 nec cito desisto nec temere incipio. — II, 20, 36.
 candida Nesaeae, caerulea Cymothoe. — II, 26, 16.
 qui dare multa potest, multa et amare potest? — II, 26, 28.
 hoc si crimen erit, crimen Amoris erit: — II, 30, 24.
 quo seges in campo, quo viret uva iugo. — II, 34, 78.
 nec fida Euadne nec pia Penelope. — III, 13, 24.

In the following verses the parallelism is mitigated by chiasmus:

huius ero vivus, mortuus huius ero. — II, 15, 36.
 vivam, si vivet: si cadet illa, cadam. — II, 28, 42.
 quae dea cum solo vivere sola deo? — II, 32, 56.

In the hexameter it was impossible to obtain so perfect a balance between the hemistichs, and the effect is much pleasanter:

tu mihi sola domus, tu, Cynthia, sola parentes, — I, 11, 23.
 'At magnus Caesar.' sed magnus Caesar in armis: — II, 7, 5.
 aut si es dura, nega: sin es non dura, venito! — II, 22, 43.
 et quas Euphrates et quas mihi misit Orontes, — II, 23, 21.
 hoc perdit miseras, hoc perdidit ante puellas: — II, 28, 7.
 haec urant pueros, haec urant scripta puellas, — III, 9, 45.
 nulla est poscendi, nulla est reverentia dandi, — III, 13, 13.
 nec quae sint facies nec quae sint verba rogandi — III, 14, 31.
 per te iunguntur, per te solvuntur amantes: — III, 17, 5.

Here, again, we find examples with chiasmus:

tu mihi sola places: placeam tibi, Cynthia, solus: — II, 7, 19.
 Caesaris haec virtus et gloria Caesaris haec est: — II, 16, 41.
 Romani montes, et montibus addita Roma, — IV, 4, 35.

This equivalence in the halves of the verse depends partly upon syntactical balance, in part upon the repetition of a sound-sequence. That the latter motive was for Propertius even more compelling than the former is shown by three of the pentameters cited above.

(1) Cynthia prima fuit, Cynthia finis erit.

Syntactically, the substitution of *et ultima* for *finis* would, as Postgate notes,¹ have made the correspondence real. That he did not write *et ultima* is, I believe, because *finis* gave a closer correspondence in *sound*.

(2) Cynthia, forma potens; Cynthia, verba levis.

Forma is nominative, *verba* is an accusative of specification. It is true, as Postgate saw,² that "the discord between the real construction and that which the words seem to suggest is very marked," but the syntax has again been subordinated to the sound, even at the risk of obscurity.

(3) ambos una fides auferet, una dies.

Here the harsh zeugma in *auferet* is tolerated for the sake of the symmetry in *una fides* and *una dies*.³ In this connection may be cited an extraordinary line:

tu non Antimacho, non tutior ibis Homero: — II, 34, 45.

where the ear is expected to divide the word *tutior* so as to produce a pseudo-chiasmus, *tu non — non tu*-. Compare also the false anaphora *incipit — inque* already cited in another connection.⁴

In the three distichs next to be quoted we have in each hexameter a theme and variation, echoed, twice chiasmically, in the pentameter.

sive illam Hesperis, sive illam ostendet Eois,
 uret et Eois, uret et Hesperios. — II, 3, 43 f.
 nos uxor numquam, numquam me ducet amica:
 semper amica mihi, semper et uxor eris. — II, 6, 41 f.
 cum tibi nec frater nec sit tibi filius ullus,
 frater ego et tibi sim filius unus ego. — II, 18, 33 f.

Somewhat similar is the following distich:

libertas quoniam nulli iam restat amanti:
 nullus liber erit, si quis amare volet. — II, 23, 23.

Occasionally a half-line only is echoed in the succeeding verse.

¹ *Select Elegies of Propertius*, LXXI.

² L.c.

³ See above, p. 26.

⁴ P. 40.

sit licet et saxo patientior illa Sicano,
sit licet et ferro durior et chalybe, — I, 16, 29 f.
hostis si quis erit nobis, amet ille puellas:
gaudeat in puero, si quis amicus erit. — II, 4, 17 f.
alter saepe uno mutat praecordia verbo,
altera vix ipso sanguine mollis erit. — II, 4, 21 f.
nunc sine me plena fiunt convivia mensa,
nunc sine me tota ianua nocte patet. — II, 16, 5 f.
tu mea compones et dices 'Ossa, Properti,
haec tua sunt: eheu tu mihi certus eras,
certus eras eheu, quamvis nec sanguine avito
nobilis et quamvis non ita dives eras.' — II, 24, 35 ff.
credo ego non paucos ista periisse figura,
credo ego sed multos non habuisse fidem. — II, 24, 41 f.
vidistis pleno teneram candore puellam,
vidistis fusco, ducit uterque color; — II, 25, 41 f.
vobiscum est Iope, vobiscum candida Tyro,
vobiscum Europe nec proba Pasiphae, — II, 28, 51 f.
illae iam sine me norant placare puellas,
et quaedam sine me verba diserta loqui. — III, 23, 5 f.
qualia creverunt moenia lacte tuo!
moenia namque pio coner disponere versu: — IV, 1, 56 f.¹

VII. ONOMATOPOEIA

Of mimetic lines² there are fewer in Propertius than was to have been expected of a poet who so delighted in the management of sounds. Yet in several instances the sound has been successfully accommodated to the thought. In the passage which follows, describing the coming of Sleep, the preponderance of liquids is certainly not accidental:

dum me iucundis lapsam sopor impulit alis.
illa fuit lacrimis ultima cura meis. — I, 3, 45 f.

¹ *Moenia* is suspected by some scholars. So L. Müller, Praef. p. xli. To my mind the *anaphora* which Müller pronounces *inscita*, is strongly in favor of the reading, especially in view of the rime in *prio* and *tuo*, the assonance in *lacte* and *namque*, and the resulting equivalence in the two hemistichs.

² Excluding, of course, the *mimesis* of rhythm, with which we are not here concerned.

Compare with these lines an earlier verse in the same poem, where the even progress of the moon is suggested by the smoothness with which syllable follows syllable :

luna moraturis sedula luminibus, — I, 3, 32.

In the next line we hear the deep note of the shepherd's horn :

*nunc intra muros pastoris bucina lenti
cantat, — IV, 10, 29 f.*

And in the next I think there is an attempt to suggest the shrill notes of the flute :

tibia Mygdoniis libet eburna cadis. — IV, 6, 8.

In the next distich the shrillness of the flute seems to be contrasted with the blare of the trumpet :

*a mea tum qualis caneret tibi tibia sonnos,
tibia, funesta tristior illa tuba ! — II, 7, 11 f.*

The querulous tone of the girl may perhaps be intended to be heard in the vowels of the next example :

interdum leviter mecum deserta querebar — I, 3, 43.

Certainly the following lines give us the serpent's hiss, clearly enough :

*me servasse fidem. si fallo, vipera nostris
sibilet in tumulis et super ossa cubet. — IV, 7, 53 f.*

The explosive *c* and *p* fittingly suggest, in the next line, the sudden bursting open of the door :

cum subito rauci sonuerunt cardine postes, — IV, 8, 49.

The loud roar of Charybdis is well expressed in the next :

alternante vorans vasta Charybdis aqua ; — II, 26, 54.

To estimate accurately the significance of Propertius in the development of the euphonic art we should need to compare him carefully with Tibullus and Ovid, and for this comparison studies of those poets would first have to be made. Meanwhile I may briefly summarize the impressions left with me from the study of the material above set forth.

Propertius was extremely sensitive to sound-values, and in many ways attempted so to combine and repeat them as to produce an agreeable effect. Some of his experiments were daring, and not all were equally successful. Probably few modern readers admire the pentameters where the second half nearly repeats the first, though the device (like almost all those we have been considering) is sometimes employed by so perfect a master of euphony as the poet Swinburne. On the other hand, I fancy most readers will go with me in commendation of the rimed quatrains, which are, no doubt, his most successful application of the riming principle. In general, Propertius used rimes to a greater extent—I think I may safely say—than any other classic poet. Sometimes he may have gone too far in this regard. In Latin poetry the pleasant effect of rime is due, in no small measure, to the element of variety and unexpectedness. In reading Propertius one sometimes feels that he has almost forgotten this, and is steering dangerously near the hidden reef of regularity. Yet there are many passages where rime is employed with a very delightful diversity of application, and others, again, where it is almost, or quite excluded, so that there can be no doubt that Propertius appreciated the danger of too great sameness, though he did not always avoid it.

In the accumulation of single vowel-sounds we have seen that he produced striking effects. Sellar found in his use of *o* and *u* one of the sources of that weight and dignity which are characteristic of his pentameters, and I am inclined to think that the insistence upon a single vowel—no matter which—almost always gives a certain emphasis and distinction to the verse. Of alliteration Propertius makes liberal, often effective use. Never going to extremes in this respect, he is yet, I suppose, as greatly given to the practice as any



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Latin poet later than the early period. In the naïve fondness which he manifests for the jingling repetition or echoing of syllables he may fairly be said to suggest his fellow Umbrian, Plautus. In the use of anaphora and the repetition of words he is often very happy. It is, perhaps, in considering this point that my treatment leaves most to be desired, for the phenomena do not readily yield to classification, and cannot be fairly represented by a few selected illustrations.